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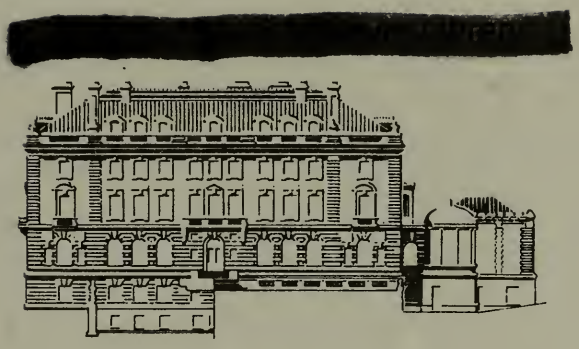

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A MEMORIAL COLLECTION OF WORKS BY WALTER SHIRLAW, N. A.

THE ART INSTITUTE
OF CHICAGO
JANUARY 3 TO 22, 1911

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THE ART INSTITUTE
Michigan Avenue, opposite Adams Street, Chicago

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A MEMORIAL COLLECTION OF WORKS BY WALTER SHIRLAW, N. A.

THE ART INSTITUTE
OF CHICAGO
JANUARY 3 TO 22, 1911

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THE ART INSTITUTE OF CHICAGO was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and public holidays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction, and Architecture.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.

WALTER SHIRLAW, N. A.
Self Portrait

BIOGRAPHICAL SKETCH OF WALTER SHIRLAW

WALTER SHIRLAW was born in Paisley, Scotland, in 1838, and died in Madrid, Spain, December 26, 1909. He was buried in the British cemetery there. His father was an inventor, and maker of fine hand-looms for weaving the Paisley shawls. His mother had a fine sense of color, which came to her by inheritance. When their son was three years of age they came to New York City. From early childhood there was a leaning toward art that showed itself in crude drawings, objects modeled in clay and wood carving. At the age of twelve he left the public school on his own responsibility and apprenticed himself to a bank note engraving company, believing it to be the nearest road that led to being an artist. He remained with this company a number of years, doing designing as well as engraving. At the same time he attended the night schools of New York, and evening art classes. At an early age Mr. Shirlaw opened a small studio in New York and exhibited pictures at the Academy of Design. To earn money enough to educate himself abroad, he returned to engraving and accepted the position as designer in a bank note company of Chicago. While there he maintained a studio. It was during this sojourn in Chicago that its Art Institute was conceived, and he was active in its founding.

In 1870, having sufficient means, he started for Paris. On his arrival, he found Paris under siege by the German army so turned toward Munich, where he remained several years under Wagner, Ramburgh, and Kaulbach, drawing from life in the night classes. He displayed such ability that the German Government offered him a studio and models free of charge. On returning to America he settled in New York and has since been identified with the art of this country. He was a man catholic in mind and taste. He had lived and studied in France, Holland, Italy, England, and Spain, and it was during his second journey to Spain that death called him.

Mr. Shirlaw is represented at the Buffalo Fine Arts Academy, the Indianapolis Art Society, the City Art Museum of St. Louis, the Art Institute of Chicago, North Hampton Museum, and the Lotus, Century, and Salmagundi Clubs of New York, notably in the Library of Congress, Washington. Medals came to him from Munich, Philadelphia (Centennial), Atlanta, Buffalo, St. Louis,

Chicago, and honorable mention from Paris. He was a National Academician, one of the founders and first President of the Society of American Artists. He was also a member of the Water-Color-Etching and Mural Painters' Society, and many clubs of New York.

Mr. Shirlaw's reputation was, perhaps, first established by a small picture called "The Toning of the Bell " This is an interior of a foundry, where the great bell is being toned by the striking of the violin chords made by an old fiddler. It was awarded a medal at the Philadelphia Centennial, 1876, and is owned in Chicago. One of his most important works is "Sheep Shearing in the Bavarian Highlands," which was awarded honorable mention at Paris and is now owned by the St. Louis Museum. The scene is laid in a very old monastery. The shearing is done by women, who form themselves into bands and go from town to town at shearing time.

When the demand for decorations developed, Mr. Shirlaw was among the first to receive a large commission — to paint the frieze, "Peace and Plenty," in the dining-room of the late D. O. Mills. Other important decorations were the eight sciences in the Library of Congress, Washington. Small decorative themes for panels and stained glass windows were executed during a number of years, among them the two designs in pastel called ' The Rainbow" and "The Lost Chord," which were for windows in Mr. William T. Evans' house.

Mr. Shirlaw was a designer as well as painter and his works show that he was an artist of great versality, at home in all mediums. Charcoal was a medium that strongly appealed to him. His studies in Rome and Florence, including the large Allegory of Italy, his designs for Longfellow's poem, "Michael Angelo," are rendered in charcoal, as are also the illustrations of "Indian Life" for "The Century" and "Pittsburgh" for "Harper's Monthly." "The Death of the Miser," from Longfellow's poem; also "Sans Eyes," "Sans Teeth," "Sans Everything," from Shakespeare's "Seven Ages of Man," are all designs of power in charcoal. Water-colors, Mr. Shirlaw used with great facility, mostly for out-of-door sketching, such as many notes from Cape Ann, Mass.

As a whole, the life work Mr. Shirlaw left, covering a period of forty years, does not indicate any special scheme of subjects, but bears witness to his wide sympathy and versality. His canvases are characterized by their large, simple and masterly drawing; broad and fluent handling of paint; feeling for color and decorative unity.

His friend of many years, Mr. Frederick MacMonnies, has written, since his death:

"There are some men who go through life as though they had Eternity before them. They pass along calmly, quietly, casually; never so hurried as to be careless of other people's feelings, nor so absorbed in their own interests as to be indifferent to other people's undertakings. They do not allow their disappointments to embitter their philosophy, nor to tear down their standards. If they happen to be artists, the joy of the work compensates them for the labor of its production, and they leave to posterity the task of fixing its inevitable value. Walter Shirlaw was one of these rare spirits. He was loved and honored by all. His distinguished life and noble personality are glories of his generation, while American art owes him a debt of gratitude for his influence, his ideals and his work."

The Art Institute wishes to thank Mrs. Walter Shirlaw and Mr. A. D Bramhall of the Folsom Galleries for their kindness in allowing this collection to be exhibited.

1 GOOD MORNING

PAINTINGS IN OIL

1 Good morning
(Lent by the Buffalo Fine Arts Academy)
2 Cutting corn, Vermont
3 The butterflies
4 Gathering sea-weed, Brittany
5 Tuscany
6 Portrait of Walter Shirlaw
7 The inn—German interior
8 Among the rushes
9 The artist, sketching
10 Roman streets
11 Reflections
12 Swans
13 The bathers
14 The choir boy
15 On the terrace. (Sketch)
16 Tuscany girl
17 Tuscany girl
18 A Muse
19 Cartoon for Bacchanalian, leopards
20 The Kapellmeister
21 Paris alley
22 Albano, Italy
23 Wheat field, Vermont
24 Pastoral study
25 Pastoral study
26 Checkmated
27 Night, a reverie

28 The old fiddler

29 After the bath

30 Greeting

31 Nature study

32 Nature study

33 A melody
(Lent by Miss Dreier, Brooklyn, N. Y.)

34 A bacchante

35 Misty day

36 Street scene, Holland

37 The sunflower

38 Peacock garden

39 Lake Albano, Italy

40 L'Allegro

41 Retrospection

42 The coming storm

43 Study head
(Lent by Miss K. Dreier, Brooklyn, N. Y)

44 Italian quarry

45 Corn husking, Vermont

46 Boy with doves

47 Outside of quarry, Vermont

48 Very old—German peasant

49 Clytie

50 Magnolia

51 The wash house, Fonta Branda, Sienna
(Lent by Miss Dreier, Brooklyn, N. Y.)

52 May dance

53 Study head

54 Study heads for "Sheep Shearing"

48 VERY OLD.

55 Vermont pastoral
56 Florentine street
57 Chartres, France, on canal (Raffaelli colors)
58 Chartres, France, on canal (Raffaelli colors)
59 School study (Fragment)
60 Decorative study, dancing figures
61 The hillside, Vermont
62 Bacchanalian (upright)
63 Bacchanalian study (two figures)
64 Cornered
65 The lost stitch
66 Neapolitan fisher boy

WATER COLORS

67 The shepherdess
68 The rose garden
69 Sienna street
70 Interior, Sienna Cathedral
71 Interior, Sienna Cathedral
72 Holland canal
73 Holland canal
74 Holland canal
75 Holland cattle
76 Holland cattle
77 On board ship
78 Street, Germany
79 Munich, ball game
80 Beehives, Surrey, England
81 Market place, Quebec

27 NIGHT, A REVERIE.

82 Indian police, Montana
83 Indian study
84 Indian studies
85 Study from nature, trees
86 White Mountain
87 Deserted quarry, Vermont
88 Autumn
89 Glass blowers
90 English garden, Munich
91 Corn husker
92 The old well
93– 95 Studies for decoration: Outdoors, Ocean Springs
96– 99 Plum Island, Cape Ann, Mass.
100–114 Annisquam, Cape Ann, Mass.
115 The sea, Annisquam
116 The docks, Annisquam
117 Clam digging, Annisquam
118 The garden, Annisquam
119 Squam river, Annisquam

PASTELS

120 Study from life
121 Study from life
122 Study from life
123 Morning
124 Easter greeting
125 Decorative design
126 Decorative fragment

127 The evening hymn. (Design for stained glass window)

128 The rainbow. (Design for stained glass window)

129 The lesson. (Old Silenus with two boys)

130 Brittany pasture, with cow

131 Plowing, rainbow

132 Berry picking

133 Pastoral with sheep

134 Lake Albano, Italy

135 Lawn with peacocks, sunlight

136–140 Studies: Charlottesville University campus

141–148 Designs for Decorations in Library of Congress:

- 141 Geology
- 142 Archaeology
- 143 Mathematics
- 144 Astronomy
- 145 Physics
- 146 Chemistry
- 147 Botany
- 148 Zoology

DRAWINGS

149–168 Italian Sketches in Charcoal:

- 149 The Vecchio Bridge, Florence
- 150 Door of Duomo, Florence
- 151 The Chianti girl
- 152 Garden of Pitti Palace

153 Tuscany straw braiders

154 At the fountain, Temple of Vesta

155 In the Boboli Garden, Florence

156 Italia, allegory

157 Fagot gatherers

158 Outside Florence, Porto Gallo

159 Florence

160–164 Outside Florence

165–167 Outside Sienna

168 Interior, Fonta Branda, Sienna

169–172 FOUR ILLUSTRATIONS IN CHARCOAL of Longfellow's poem, "Michael Angelo"

169 Death of Vittoria Colonna

170 Farewell of Julia Gonzaga to Vittoria Colonna

171 Meeting of Titian and Michael Angelo

172 Benvenuto Cellini casting the Perseus

173–179 STUDIES IN CHARCOAL AND CHALK for decoration in the home of Mr. D. O. Mills:

173 Return of the hunter

174 Farewell to the hunter

175–179 Figure studies

180–186 Pencil studies, feet and hands, for decoration of Library of Congress

187–201 Pencil Studies for "Sheep Shearing:"

202 Pencil studies, heads and hands, for "Sheep Shearing"

203 Pencil studies, hands and arms, for "Sheep Shearing"

204 Plowing, Brittany. (Charcoal)

225 MOTHER AND CHILD.

205 Ye geese. (Wash)

206 Country dance. (Wash)

207 Bingen on the Rhine. (Charcoal)

208 Study head of old woman. (Charcoal)

209 Study head for "L'Allegro" (Red chalk)

210 Nude woman. (Red chalk)

211 Nude woman. (Red chalk)

212 Study head. (Red chalk)

213 Nude man. (Red chalk)

214 Nude man. (Red chalk)

215 Girl with tambourine, for decoration. (Charcoal)

216 Pencil sketch, small girl

217 Pencil sketch, barefoot boy

218 Pencil sketch, man with pipe

219 Pencil sketch for "Shepherdess." (See 67)

220 Justice, Law and Crime. Design for decoration in Courthouse. (Charcoal)

221 Design for dome, Columbian Exposition, Chicago. (Chalk)

222 Peace, design for a decoration. (Chalk)

223 Civilization, design for a decoration. (Chalk)

224 Mary Magdalen. (Charcoal)

225 Mother and child. (Charcoal)

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